figures are in the style of Raphael, something too light, and as if prepared for the browning of time, and for a situation not over light; perhaps the extreme beauty of the separate figures outvies the merit of the whole composition. In drawing, in fresco, and in oil, this painter shews himself to be a man to be employed.

59. The Building of Oxford University. (Fresco.) 8 ft. 2 in. wide, 6 ft. 2 in. high. By Marshall Claxton.—"Alfred founded the University of Oxford, and endowed it with many privileges and revenues; he invited over the most celebrated scholars from all parts of Europe."—HUME'S HISTORY OF ENGLAND.

A beautiful work; with colouring overstrong, seemingly purposely for the fading of time.

60. The Parting of Sir Thomas More and his daughter Margaret Roper. (Fresco.) By S. A. Hart.—"When Sir Thomas More came from Westminster to the Tower-ward again, his daughter, my wife, desirous to see her father whom she thought she should never see in this world after, and also to have his final blessing, gave attendance about the Tower Wharf, where she knew he should pass by, before he could enter into the Tower. There tarrying his coming, as soon as she saw him, after his blessing, upon her knees reverently received, she hasting towards him without consideration or care of herself, pressing in amongst the midst of the throng and company of the guard, that with halberds and bills went round about him, hastily ran to him, and there openly in sight of them all, embraced him and took him about the neck and kissed him, who well liking her most natural and dear daughterly affection towards him, gave her his fatherly blessing, and many godly words of comfort besides. From whom, after she was departed, she, not satisfied with the former sight of her dear father, and like one that had forgotten herself, being all ravished with the entire love of her dear father, having respect neither to herself nor to the press of people and multitude that were there about him, suddenly turned back again, ran to him as before, took him about the neck, and divers times kissed him most lovingly; and at last, with a full heavy heart, was fain to depart from him; the beholding whereof was to many of them that were present thereat so lamentable, that it made them for very sorrow thereof to weep and mourn."

Very fine; the colouring and depth of tone good.

62. Milton dictating to his Daughters. (Fresco.) 8 ft. 1 in. wide, 5 ft. 6 in. high. By John Bridges.—(The artist received a premium of 100*l.* in 1843, for a cartoon representing Alfred submitting his Code of Laws for the approval of the Witan.)

"Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly Muse."

"What in me is dark
Illumine; what is low, raise and support;
That to the height of this great argument
I may assert eternal Providence,
And justify the ways of God to men."

An extremely beautiful composition—by singular coincidence having three figures much in the same position as those of Mr. Thomas's subject.

63. Peace. (Fresco.) 8 ft. 2 in. wide, 6 ft. high. By John Callcott Horsley.

A picture of sweet repose, in Raphael's style, over-light.

64. Death of Thomas à Becket. (Cartoon.) 9 ft. 7 in. wide, 12 ft. 4 in. high. By J. Cross.

A very fine subject.

66. Two Heads, from a Composition representing the Consecration of Archbishop Parker in Lambeth Chapel, A.D. 1559. (Fresco.) 3 ft. wide, 2 ft. 5 in. high. By Wm. Dyce.

Of great merit; yet, perhaps, not sufficiently finished for a near view.

68. King John signing Magna Charta. (Fresco.—The border painted in encaustic by William A. Parris.) 7 ft. 11 in. wide, 11 ft. 4 in. high. By E. T. Parris.—(The artist received a premium of 100*l.* in 1843, for a cartoon representing Joseph of Arimathea converting the Jews.)

A very fine subject; perhaps over rich, and in manner less quiet than Mr. Thomas's design. The gilding and other ornamental work surrounding the picture, though mayhap over rich, are however, in taste better for the purpose than most which have been exhibited.

74. The Knight. (Fresco.) 6 ft. 2 in. wide, 8 ft. 2 in. high. By Daniel Maclise.

A fine subject, with rich colouring, which is, however, too much broken up into deep shady portions; it is painter-like, but fails of the harmony and repose shewn by Mr. Thomas's works.

75. Justice. (Fresco.) 4 ft. 2 in. wide, 6 ft. 3 in. high. By James Henry Nixon.

Colouring and finish good, but the outlines of the small figures not sufficiently subdued.

80. Luna and Endymion. (Fresco.) 8 ft. 3 in. wide, 5 ft. 5 in. high. By E. V. Rippingille.—(The artist received one of the additional premiums of 100*l.* in 1843, for a cartoon representing the Seven Acts of Mercy.)

Very beautifully painted, though not a subject proper for the purpose.

We shall next week again take up the subject, and more particularly that of the sculptures, now exhibited with the cartoons and frescos, though a selection in this particular has also been made, as will be seen by the notice to that effect here subjoined. **e.**

## ROYAL COMMISSION OF FINE ARTS.

In addition to the selection of six artists to execute designs for frescos in the new Houses of Parliament, it will be seen from the subjoined interesting document, that her Majesty's Commissioners of Fine Arts have chosen three sculptors from among the number contributing to the exhibition in Westminster Hall, whom they recommend for employment on such works as may be hereafter required for the purposes of decoration in the New Palace.

The letter runs thus:—

"Whitehall, July 9, 1844.

"We the undersigned, having inspected the models for sculpture submitted to us in Westminster Hall, are of opinion that the exhibition is highly creditable to the country. We have recorded our judgment on the merit of many of the works of the exhibitors; but not being at present in possession of sufficient information as to the extent of the decorations in sculpture which may be considered desirable in the Palace at Westminster, or as to the time when such decorations may be required, we have thought it expedient to limit our present selection to those artists whom we consider have especially distinguished themselves in the exhibition referred to; and we hereby recommend the following artists—viz., W. Calder Marshall, John Bell, and John Henry Foley, for employment on such works in the Palace at Westminster, and for such remuneration as may hereafter be determined. At the same time, we wish it to be understood that the present selection does not by any means imply the exclusion of other sculptors, whether they may or may not have exhibited specimens of their ability on the present occasion.

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| "ALBERT. | "C. S. LEVEVRE. |
| "SUTHERLAND. | "R. PEEL. |
| "LANSDOWNE. | "J. R. G. GRAHAM. |
| "LINCOLN. | "T. B. MACAULAY. |
| "ABERDEEN. | "H. G. KNIGHT. |
| "PALMERSTON. | "B. HAWES, jun. |
| "MELBOURNE. | "L. ROGERS. |
| "MAHON. | "G. VIVIAN. |
| "ASHBURTON. | "T. WISE." |
| "COLBOURNE. | |

Mr. Marshall has two works in the present exhibition, marked respectively in the catalogue No. 100 and No. 165, the one a full length of "Geoffrey Chaucer, the father of English poetry," and the other a figure of "Eve."

Mr. Bell contributes two models of sculpture—the one, No. 106, favourable known as "The Archer, or Eagle Slayer," and the other, No. 134, a figure of Jane Shore. Mr. Bell also exhibits a cartoon (No. 81), entitled "The Angel of the Pillar."

Mr. John Henry Foley has also two subjects, Nos. 155 and 156, the first being the figure of a youth at a stream, and the second a group of "Ino and the Infant Bacchus."

## THE NEW HOUSES OF PARLIAMENT.

The Select Committee, appointed to inquire into the present state of the building of the new Houses of Parliament, and to report thereon to the House, have, pursuant to the order of the House, examined the matters to them referred, and have agreed to the following report:—

Your committee have examined Mr. Barry as to the progress already made in the buildings of the new Houses of Parliament, and have endeavoured to ascertain from him the probable time that will elapse before the whole of the works can be completed, and the period at which the two Houses may be occupied for the transaction of public business.

He has stated to them, that, were it urgently required, the Houses, and a certain number of committee-rooms, and other offices, might be prepared for occupation at the commencement of the year 1846; but your committee do not feel themselves justified in affirming that such occupation could take place without inconvenience to the members, or impediment to the further progress and satisfactory completion of the building; and they think it right to observe, that the general arrangements for ventilation cannot be completed till the commencement of the year 1847.

Your committee have examined the Speaker, the Clerk of the House, and the Serjeant-at-Arms, as to various alterations which have been lately proposed in the interior arrangements of the House of Commons, and of some portions of the building immediately adjoining, and have to report that Mr. Barry will be able to adopt several valuable suggestions, which the experience of the officers of the House have enabled them to offer, without any increase of the expenditure already authorized.

Your committee have examined various parties as to the course hitherto adopted by Mr. Barry, with reference to alterations of the interior arrangements shewn in the plan approved by committees of both Houses in 1836. They impute no blame to Mr. Barry for that course, and have every reason to believe that all the alterations hitherto made have conduced to the convenience and general effect of the building; but looking to the misapprehension that appears to have prevailed as to these proceedings hitherto, they are prepared to recommend that in future Mr. Barry should make a half-yearly report of the progress of the works to the Commissioners of Woods and Forests; and should also submit to that board any alterations which may hereafter be deemed advisable, and accompany such report with plans of the alterations proposed.

Your committee further recommend, that as several alterations, entailing more or less expense, have recently been sanctioned by the Government, the Chief Commissioner of Woods shall, at the commencement of the next session of Parliament, lay upon the table of the House of Commons a statement of the total estimated cost of the building, according to the latest plan approved.

Your committee also suggest that a plan, prepared by Mr. Barry under their direction, and exhibiting the present state of the building, and the alterations adopted up to the present time, shall be signed by the Chief Commissioner of Woods, and deposited in the libraries of both Houses.

June 4, 1844.

TRAFALGAR-SQUARE.—The Earl of Lincoln and Mr. Young have introduced a bill to provide for the care and preservation of Trafalgar-square, in the city of Westminster. It enacts, that Trafalgar-square, and all the works now being, or which may be hereafter erected thereon, shall be vested in the Queen's Most Excellent Majesty, her successors and heirs, as part and parcel of the hereditary possessions and revenues of her Majesty in right of her Crown, within the ordering and survey of the Court of Exchequer. The care and management of the square, and of all the works therein, are invested in the Board of Woods and Forests.

On Wednesday last, Mr. T. Duncombe presented a petition from the distillers of London, praying that they might be exempt from the operation of the Metropolitan Buildings Bill.

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